

IRH

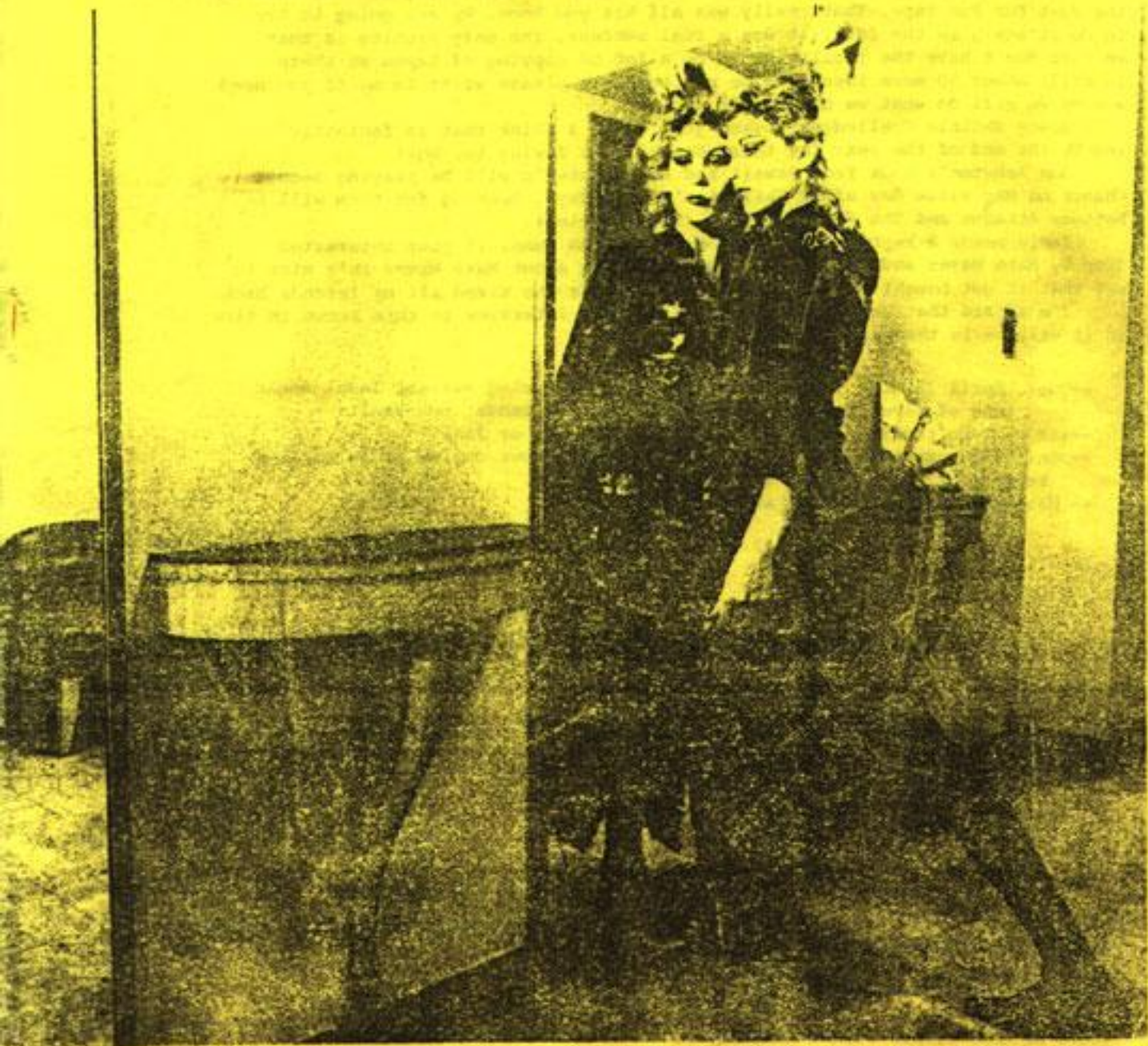
APRIL 1983

ISSUE NO. 7

FIFTY CENTS

FEATURING:
THE MORTALS

ANN ARBOR MAYORAL CANDIDATES



GANG WAR

STYLE '83

JOHNNY THUNDERS-WAYNE KRAMER

GANG WAR



and the **CULT HEROES**
SECOND CHANCE

516 E. LIBERTY ANN ARBOR

TUES., JAN. 22

\$5 at the door; \$4 with POLICE ticket

THE **JOHNNY THUNDERS**
NEW **TOO MUCH JUNKIE BUSINESS**



1. Johnny Thunders - Lead Vocalist
2. Wayne Kramer - Lead Guitarist
3. Ron Locke - Bassist
4. Edna Margine - Drummer

STORY
Johnny Thunders and Wayne Kramer, the two main forces behind the band Gang War, are back in the studio. The band's new album, "Too Much Junkie Business," is set for release in the near future. The band's sound is a mix of punk rock and hard rock, with a focus on heavy guitar riffs and powerful vocals. The album is expected to be a major success for the band.



THE STAR BAR

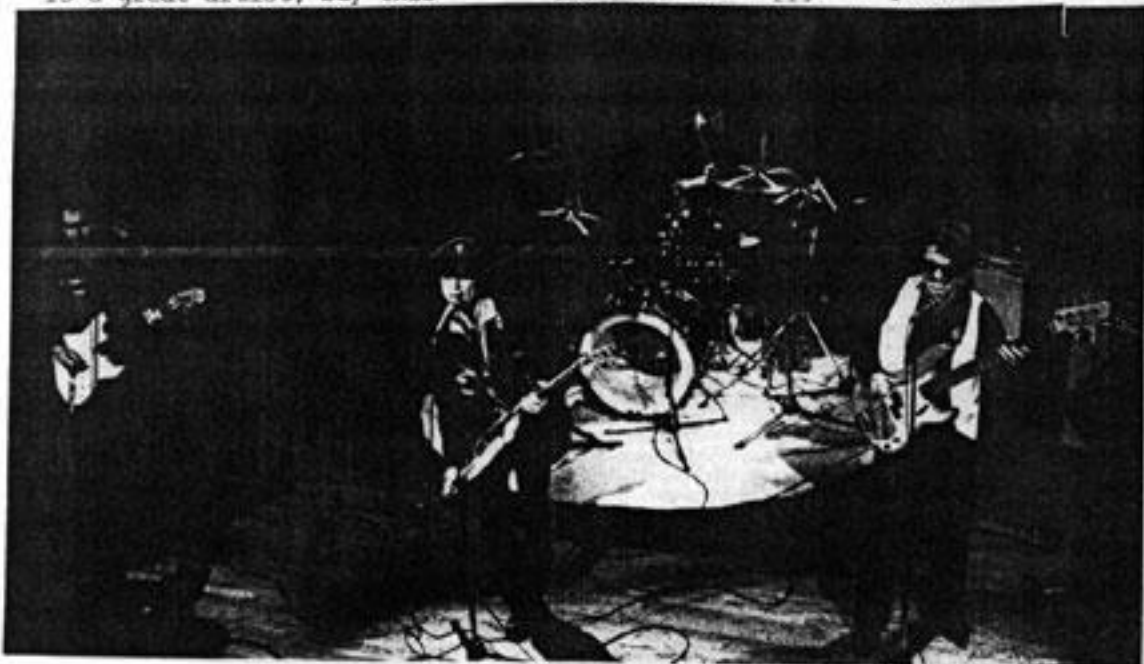
109 N. MAIN
ANN ARBOR

**TUESDAY
NOVEMBER 6**

Featuring Johnny Thunders, Wayne Kramer, Ron Locke, Edna Margine

Gang War was a band around here from Fall 1979 to Summer, 1980. Some shows were great some were not so good, do mostly to Johnny's problems but all were a lot of fun.

Don't know about you, but I like Johnny. This is his new Tape (he's got a new album too, but it's got different stuff and no Gang War) there's several different musicians on it, on 1 cut "King Of The Gypsies" is Gang War, man they were a cool band, 'member the time at the Star when J.T. pulled downed ceiling! YEH! Anyway there's some Spanish guitar that's just got to be Wayne Kramer, the sortys real cool; finally a release of "Too Much Junkie Business", a really funny version of "Great Big Kiss", lots of other neat stuff. Johnny is a great artist, buy this and make him happy. Oh yeah, "So Alone" is on it also.



pix
by
Lucy

(who has
a brother
in 1/2
Japanese.)

KINKS



The letter K has been sadly neglected in the English language for centuries. The Kinks, when they are kites making records or doing one-knit stands, are campaigning to restore the K to its rightful and knobby place. This situation is the more pitiful when you realise that the K has knod even been allowed to die and be forgotten but, much worse, it is ignored.

To help this campaign on its way some simple rules have to be observed. First, the letter K should never be silent in words such as knee, know and knockout; secondly, where possible K should be substituted for C in pronunciation; thirdly, money is reckoned in terms of K(rown)s i.e. 5/- is one K, 2/6 is half K and £1 is 4K; finally, when in doubt stutter. The worst thing anyone can do is to say that something is OK when they mean, of course, that it is K.

Like all new things these days this is going to be advertised extensively on TV. We are all hoping for the fullest co-operation from that very K programme "Thank You Klucky Stars".

About the Kinks and their first LP

Following two records which were comparative flops, Ray, Pete, Dave and Mick, put their feet (encased of course in a kinky boot) down. Determined to make a record of THEIR music, they forgot such phrases as "keeping in the idiom" and "a safe cover of someone else's" which were constantly being hurled at them. It worked. "You Really Got Me", which they have included on this first LP shot to No. 1 in four weeks.

Ray, the leader of the Kinks, is 20 and almost 6 feet tall. He composes, listens to what the others have to say about his compositions and then they record what he originally wrote! Vocalist, rhythm guitar and harmonica player he has very definite ideas of his own about almost everything and enjoys the occasional sulk.

Dave, who is Ray's brother, is 17. He also sings and plays lead guitar. Although the youngest Kink, no girl passes unnoticed when he's around.

Pete, (20) the quiet one from Devon is a Mod through and through. He sings and plays bass. Pete is the one Kink who actually enjoys horse-riding.

Mick is 19 and plays the drums. Open any of Mick's suitcases and on top of all his clothes you will find a rubber practice mat and a pair of drumsticks. Even without his drums he never stops drumming. In fact, you could say he is kinky about drumming.

Perfectionists to the last drop of their kinky blood, these boys from Muswell Hill, London are a sleeve-writer's nightmare. Even as I write these notes only a few days before release date, they are making changes on some of the tracks. On the assumption that when you read this you have already got the record home, I'll let you listen to it without trying to influence you into buying it. Hope you like it—they do. Be assured that nothing will ever be released by the Kinks unless they do like it.

Brian Sommerville.

Produced by Shel Talmy

Side One

Beautiful Delilah
So Mystifying
Just Can't Go To Sleep
Long Tall Shorty
I Took My Baby Home
I'm A Lover Not A Fighter
You Really Got Me

Side Two

Cadillac
Bald Headed Woman
Revenge
Too Much Monkey Business
I've Been Driving On Bald Mountain
Stop Your Sobbing
Got Love If You Want It

THE KINKS: THURSDAY APRIL 14th. COBO.

RAY DAVIES-guitar and vocals. DAVE DAVIES-lead guitar. MICK AVORY-drums.
IAN GIBBONS-keyboards. JIM RUDFORD-bass.
and eleven thousand screaming lunatics.

"John Butcher Axis" opened the show, with guitar, bass, and drums, these guys reminded me what a rock and roll show was all about, Loud. Jamming. and Macho.

The guitarist (who resembled Jimi Hendrix more than he did himself) held the set together with blistering guitar solos (a common rock concert) The highlight of their set came when Mr. Butcher performed "somewhere over the rainbow" in the Hendrix style of "the Star Spangled Banner". After these guys got off the stage it was time to wait for 15 minutes just to get inside the bathroom, and another 10 minutes to get to a stall. All one could smell in these overcrowded johns was a mixture of Amonia and bleach, after all those toilets had to digest hundreds of gallons of converted beer.

I never found the seat my ticket said I was supposed to be in, so I rambled down to the side of the stage where I could get a good view. The lights went out as synthesizers filled the air with tumbling sounds of imagery. And without further ado, the Kinks exploded onto the stage with the sound of rock and roll that has kept them on the cutting edge of an empire for 20 years. The exploding sound of the group ripped through Cobo to the thunderous applause of the spectators.

Ray Davies and Co. played through "catch me now I'm falling", "destroyer", and "Yo-yo" with professional ease. Ray Davies being the master songsman that he is, manipulated the crowd into a hysteria that was enticed further more by his hand clapping, dancing, and all around being a swell rocker. They followed with the title song from their forthcoming LP "COME DANCING", and "don't forget to dance" and the long time concert classic "LOLA". Hit after hit came from this rock and roll institution, with Mr. Davies running around dancing, joking with the crowd and being crazy. Davies stage antics made me wonder just where people like Mick Jagger, and Peter Wolf got the insiration to get in the groove of their music, quite a original performer Davies is, moving about the stage with ease and confidence.

The other members of the band shined like a million suns, Dave Davies destinctive solos were gutsy and to the point while Mick Avory punched out that "KINKS" beat on the drums.

"attitude" and "till the end of the day" were bright spots of the set, but "all day and all of the night" was the definative SHOW STOPPER! Bringing the crowd to their feet was no hard task for the group but this song really got 'em going, bringing the crowd to their feet and beyond. After the song ended, the group plunged right back into the out verse and was greeted with hysteria.

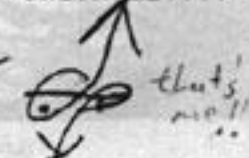
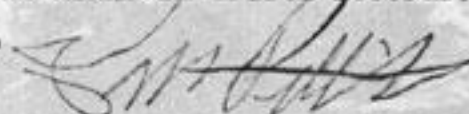
The first encore consisted of "pressure" and "low budget".

The second encore was "celuloid heroes" and the song that brought them fame, "YOU REALLY GOT ME"...

If you don't know what the Kinks are like in concert (and it would be a difficult task to completely describe), I suggest that you go see them. Or if that is out of the question, you can pick up their recent double set live album "ONE FOR THE ROAD". It contains many of the hits mentioned in this revue and opens your ears to the spellbinding celebration of their music as you've never experienced it before.

THE KINKS on arista records. CATCH IT!!!!

DAN PETTIT



· SECOND CHANCE ·

This show was lots of fun. Euthanasia I'd only really heard before from Craig's living room; live they are dynamite. They are Craig Myran:vocals/guitar; Steve Bell:guitar, Hal Smith:bass, and Michelle Meisner:drums. What makes them real cool is that both guitarists use wah-wah pedals. Yeah! That's my favorite sound in a rock band. More; more; more; Go see Euthanasia, they are well worth your money.

It Play was definitely the odd band out Monday nite, since their sound is based on the Joy Division drone music and Eastern drum rhythms as opposed to the definite Detroit music of the other 2 bands. I think that their music is better heard in a different context than the bar situation, BUT of course there is no where else to play. If these guys make an album I suspect that it would sell tremendously.

The Cult Heroes played a great set, they really do keep on getting better and better. A new song in their set is the Who's "The Good's Gone" glad to see someone else appreciates the Who. Lots of new faces in the audience, good. The Cult Heroes new 6-song E.P. should be out this summer, among the songs on it will be "Pirate", "Function At The Junction" and "Nation Of Strangers".



APR
18

**CULT
HEROES**

IT PLAY · EUTHANASIA



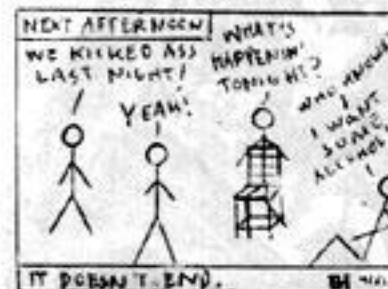
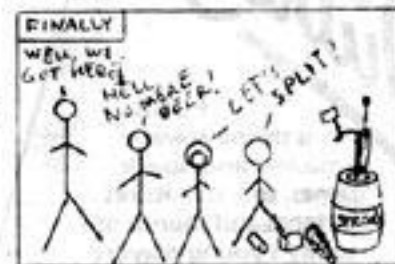
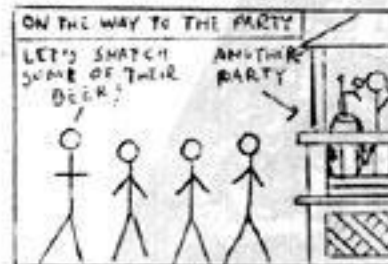
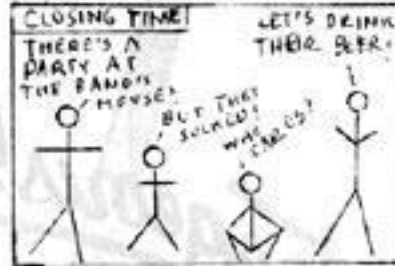
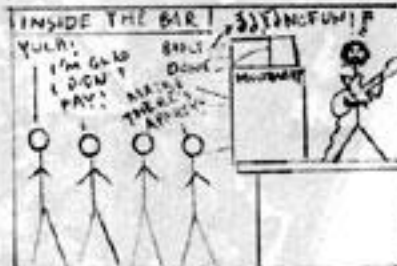
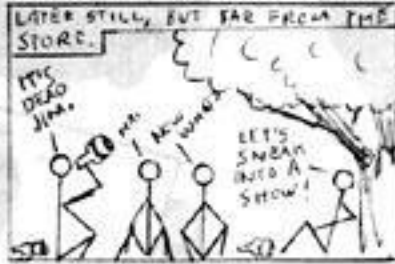
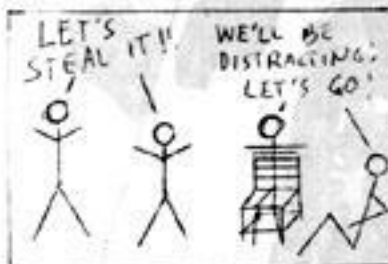
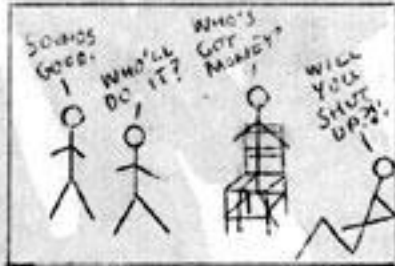
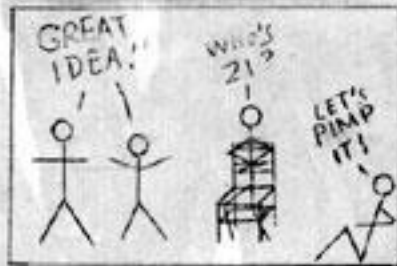
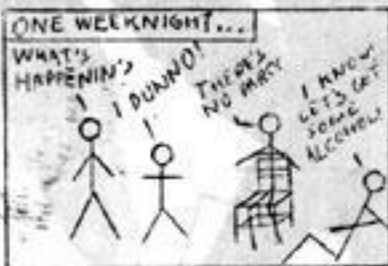
craig

hal

michelle

Steve

MODERN YOUTH



U.S. SPECIAL FORCES IN VIETNAM



Team Missouri (Command and Control North)



Team Colorado (Command and Control East)

FROM UNITED PRESS INTERNATIONAL

NEW YORK — A majority of teens surveyed by a magazine favor some form of voluntary prayer in their schools.

The study was based on 4,747 questionnaires returned by readers of *Seventeen*. Fifty-five percent of the respondents were in favor of organized voluntary prayer in public schools, and 45 percent were opposed.

PUNK!

Outrageous!
PUNK!
Is the new wave
in music—and now in

PUNK!
is the new wave
in music—and now in
games, too. It features
the sights and sounds of
today's young players.

Outrageously fun
and completely
entertaining. PUNK!
is a great addition
to your game line.



Gottlieb

© 1982 D. Gottlieb & Co.
All Rights Reserved

Players love the easy-to-get multiball feature the focal point of Punk's game program.

Unless you're new to this planet, you'll recognize the mass appeal of Punk's packaging. It's in!

Not many teenagers will pass up the chance to try Punk. Feature it to build traffic in your location.

Keep in mind the Gottlieb reputation for quality and reliability. Call your distributor today, and talk PUNK!



Gottlieb

D. Gottlieb & Co., 165 W. Lake St., Northlake, IL 60164 (312) 562-7400
Toll-free Service Hotline: (800) 323-9121 In Illinois: (800) 942-1620

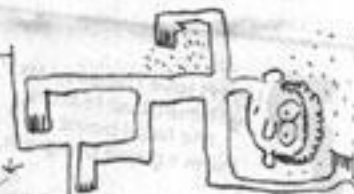
A Columbia Pictures Industries Company

CAN YOU BELIEVE
THIS BLATANT EXPLOITATION

BOOKS & INSECTS ON PAPER



NOW THIS TIME HAS COME FOR OUR MOST IMPORTANT DECISION. WE'VE BEEN WAITING 200 million years for the amphibians to go away. Now we have more than 150 million years for birds and for us than any one! BUT IT ALL COMES DOWN TO THE FACT THAT IF ITS NOT HAMMELS, ITS REPTILES OR SOMETHING ELSE, WE ARE SICK BACK SO AS OF 2:12 PM JUNE 8, 83 THE INSECT WORLD WILL CEASE TO FUNCTION. WE'VE HAD IT.



NOW WHILE THE MONKEY PLAYS AND THE INSECTS QUIT WE FIND OUR HEROS ALONE ON THE BEACH...



MEAN WHILE, UNKNOWN TO THE MONKEY, ON THE BOTTOM OF THE OCEAN 2 crustations got it on.

I THOUGHT YOU WERE ASKING FOR MY HELP

HEY BABY WANT SOME GILL

OH NO IVE BEEN DISCOVERED I MUST LEAVE NOW



Tiger beat 1966

ARE THE YARDBIRDS TOO FAR OUT ?

Faster than a speeding harmonica. More powerful than an amplified guitar. Able to leap high notes in a single bound.

"Look! Up there in the sky! It's a Rolling Stone!"

"It's Bob Dylan!"

"Not It's The Yardbirds!"

Yes, it's the Yardbirds, long-haired visitors from across the sea who came to America with powers and abilities far beyond those of ordinary musicians.

The Yardbirds, disguised as mild-mannered recording artists for Epic Records, are fighting a never-ending battle for the searing harmonica sound that explodes over relentless drum and bass figurations...lonely dramatic guitar chords that echo in the night and the frantic pulsating freight train beat that builds till it blows your mind...

Will it sell?

The Yardbirds hope so. They have one of the wildest sounds to explode onto the charts. Their instrumental breaks on "I'm A Man" had a hard-driving nervous electric excitement unequalled by any other pop music group.

We flipped when we heard their first Epic album, "For Your Love," and we looked forward to interviewing them during their first trip to America.

The one-hour interview time we'd been allotted proved insufficient so we returned again later in the afternoon. Keith Relf, Paul "Sam" Sammler Smith, Chris Dreja, Jeff Beck, Jim McCarty and their bearded Russo-French manager Giorgio Gomelsky were friendly and enthusiastic and they had a lot to say about themselves and their music.

"The group as a whole started out being most impressed by the blues and folk music," they told us.

"We got together with a couple of electric guitars and started getting a rhythm and blues feel. Then we became slightly more commercial along the way...or rather, public taste had come to accept r&b. We play the commercial type of r&b that is liked.

"We're now going ahead with our own style of r&b which is even more way out. We hope the public will like it."



When we complimented them on their Epic album they replied, "Our first album in The States ('For Your Love') is actually an amalgam of tracks we put together last year. We've progressed a lot since then."

The Yardbirds played one of their more recent English albums for us. "Sam", who supervises their recording sessions said, "I like to get a clean sound. I don't like a dirty sound...it can be hairy though. It must be compact and knit together as a unit."

"We've spent a long time trying to get a good drum sound. A lot of our numbers are more instrumental than vocal. On single records we have to be more conscious of the vocal, but in person the instrumental portions are very popular with audiences. We wouldn't ever eliminate vocals though, because then there'd be no contrast. The voices are another sound."

When asked about early influences, the Yardbirds replied, "Jimmy Reed more than anyone else at the beginning. We liked the early rock music...Elvis Presley, Carl Perkins...country blues."

"What's happening on the blues scene in England now?" we asked. "The rhythm and blues audience in England is splitting into different sections now. Some people are following the James Brown style."

"Otis Redding, Rufus Thomas big-band & b is very popular. Motown is passing over."

"Other people, I hope, are following the music we're doing. It's a more electronic nervous tension type of music. It's an emotion built up on stage by the sounds we're creating. We're painting emotional pictures with sound."

"We're not consciously progressing...we just progress. We've always been spontaneous. As soon as we get on stage we just start to invent a lot of our music as we go along. We play rock & roll, but we improvise like a jazz group. We're leaning on all facets of music."

"One thing that was a let down was coming to America where our music originated and finding loads of American groups copying the English sound. They're copying our copy of their music."

"We would like to entertain not just a small section of the public...not just the & b fanatics...but lots of people. We want to entertain the general public...everybody internationally. We want to give everybody an experience from our performance."

What sort of fans do the Yardbirds have in England:

"We have a variety...a few older people and everything from university students to 15-year-old Mods—or even younger, eleven-year-old girls."

"It would be fantastic if we could take our music and ourselves, on an international basis, as far as we've done in England. They say that music knows no barrier...



that it's an international language."

"We try to incorporate in our records the things we've learned onstage. Our improvisations are not as melodic and simple as jazz. It's more abstract. It's rhythmic...its harmonic...its feedback, even. It's electronic...with a feeling."

Giorgio added, "Some people feel that a guitar group cannot be original...because a guitar can't sound like anything more than a guitar. But if you hear Jeff Beck play...hear Sam play his bass...or Chris...we get big fat WALL OF SOUND chords."

We mentioned that Zal Yanovsky of the Lovin' Spoonful achieved similar effects.

"Someone else is on the same kick!" said Sam.

The Yardbirds continued to describe their music. "We'll play a note or a chord and repeat it throughout the song. After a while it becomes a part of you...gets into you like a rhythm. The sounds we're producing wouldn't be condoned by most people or be believed. But if you allow yourself to fall into them, they become music...it becomes an emotion."

"When we first started taking our music beyond playing the guitar conventionally, about 2 or 3 years ago, we built up on a chord or one note to a fantastic climax."

"We really feel great when we do this, and we want the audience to feel great as well...that is our ambition."

Though large-scale success for the Yardbirds in America hasn't happened yet, they're not too concerned:

"If you gradually build a reputation around the country and then have a big record, you'll have all those people behind you. But if you go to #1 right away, it's harder to build up a loyal following in such a short time."

"Kids in pop music are fickle. Americans seem more fickle. In England, people buy records not so much for the singer but for the song. There are exceptions. Once you get established, the fans can be very loyal."

As we were about to leave, Giorgio said, "You've been asking us questions about music, which is very interesting. But I have the feeling that the majority of American kids don't know or care about these things. There must be a minority of discriminating youngsters reading your magazine."

"We think so," we told him. "And sooner or later the public will become aware of the Yardbirds' fantastic talent."

IT'S ABOUT TIME

An interview with Leslie Morris
by Jerry Bush. March, 1983



Leslie Morris

Democratic Candidate

JB: What do you think are the major problems in Ann Arbor?
Morris: I think, like every other city in Michigan, we're facing financial problems. The government is facing financial problems, and we're going to have practically no property tax increase this year and yet our expenses are going up. We're looking at lay-offs and possibly service reductions in city government. I think people want more done by city government; they want more potholes fixed, they want more social service aid, they want better parks, and they're not getting the opportunity to have the better services that they want. I don't think they want their taxes cut; I think they want good services.

JB: What are you going to do about the rising crime rate?
Morris: I'm not terribly sure of whether I think the rise in the crime rate is real or not. I guess that every year we find that some crimes appear to go up and some crimes appear to go down. One thing that I wouldn't propose to do is pledge to add

a whole lot more police because they are very expensive. I think that the crime prevention bureau is working very well; that's a sort of community relations operation that goes around giving talks and seminars on how citizens can help the police, how you can notify police if you see a crime being committed, how you protect yourself, how you can use better locks. The security ordinance that was just passed that Lowell Peterson introduced should reduce break-ins by requiring better locks in rental property. I think that the neighborhood watch program is pretty good. Some of the crime rate is related to the economy and we see those statistics all over Michigan and in fact all over the country. Until this country gets back on its feet; and I don't think that's going to be before we have a change of the government in Washington; we're going to see some problems wherever you go.

JB: Okay. What would you do if unemployment suddenly drastically rose?

Morris: That's pretty difficult, I'd have to look at what we could do and that involves looking at what state aid is possible and what federal aid is possible. We're hearing talk about job programs and different stuff out of Washington to address this problem. If unemployment suddenly skyrocketed I think it would be probable that Ann Arbor would be eligible for some kind of extra-state or federal aid and we would probably make a immediate application for some kind of program to use that aid. I don't think that the city is totally exempt from responsibility though, I think we would probably have some emergency conferences in the city to see what we could do through our own resources too. We might ask businesses to do things voluntarily, we might also see what we could do through property tax revenues. I think it's interesting that in the great depression in the thirties when unemployment climbed the city government took on the responsibility of being the employer of last resort. They banded to the limit of their capacity for public work projects they guaranteed that if people couldn't find other jobs they would employ, in parks projects, public works, every able bodied person who wanted to work. After a while they could no longer handle it because revenues were dropping. Since people couldn't go to the stores the economy was very bad, but they tried to do what ever they could and they borrowed money to the limit of their capacity so that they could hire everybody in the city who wanted to work. That was at a time when there was, I think, a solid republican council. So I don't think it's out of line for the city on some kind of responsibility. Our situation has changed now, there are other aid programs now but there certainly is the possibility that this could happen.

JB: What do you mean by 'It's about time'?

Morris: That was something that people started to say to me when I said 'Yea, I am running for mayor this year' they would say 'Well it's about time;' and sometimes they would mean that I'd been on city council, I'd been active in city government for a long time. And sometimes they would say, 'It's about time we had a woman mayor!' So it's a double reference to the fact that it's about time Ann Arbor had a woman mayor. We have never had one in our one hundred fifty or sixty years of our history and also, I've been active for a long time in city government and it's about time I got to serve as mayor.

JB: How much experience do you have?

Morris: I've served three terms on the city council, since about 1971 I have gone to almost every city council meeting. I used to spend many hours per week just watching city government and neighborhood activism kind of projects. Like working on the park out side (South University Park), lobbying for other park improvements, Helping neighborhood associations that were trying to get a better deal with local developers. Going to planning commission meetings, advising candidates long before I served on city council. I knew enough about what the planning commission and city council did to be able to help out other candidates. I also was very interested in different aspects of the legislative process. So I've spent a lot of time on city government, probably as much as anyone has spent in the last decade who is not a full time paid city employee.

JB: Are you going to do anything to attract business to Ann Arbor?

Morris: I do think we have to attract businesses to Ann Arbor, I don't think it's the mayor's role to do that. We have a Washtenaw Development council that has hired a full time employee to go around and sell the area to businesses that want to locate here. The various technology groups at the University do this sort of work, the chamber of commerce does this sort of work. The mayor of Ann Arbor, as I said at the chamber of commerce meeting this morning, is the presiding officer of the eleven member Ann Arbor city council that sets local city policies and passes city ordinance and spends tax money. The mayor of Ann Arbor is not a super salesman for business to the area. Lou Belcher has just sort of decided that that's what he feels like doing, I don't think he's doing a very good job. I think he isn't consulting with enough people. That is not the role of the mayor of Ann Arbor, we need a diverse economy, yes, but the role of city government is to try to see what kind of services the businesses want. What kind of city regulations will make sure that our quality of life is preserved. It is not to be a kind of private salesman for private business.



MORRIS

Naturally we have a problem trying to figure out what kind of new developments should go in the city and I think there's a major difference between me and Lou Belcher there. I think he thinks that bigger is better, and I think in Ann Arbor we like to see the smaller kind of developments that have been traditional in Ann Arbor. I think we think that smaller is better here. We like small business and smaller buildings, we like to keep the pedestrian texture to the city. A lot of people are worried that Ann Arbor is being taken over by outsiders who are trying to turn it into something like Houston or Southfield.

One thing I should have said about business; I don't think that the most important way that we aid business in Ann Arbor is to bring new businesses in. I think that the most important thing we do is to try to make sure we don't destroy the businesses that are born here in Ann Arbor. I think we have a lot of creativity

here and businesses tend to start here. These are mostly very small businesses and I would like to see these fostered and promoted and helped to grow, rather than being forced out of business by some great big business project that's brought in with outside money, which means to me a loss of control of own destiny here.

JB: How much is our mayor paid?

Morris: Ten thousand seven hundred dollars, I believe.

JB: A year?

Morris: Yes, and for that I would expect to work essentially full time. I would expect to spend most of the time in city hall or touring different kinds of projects or city operations. I also think that it would be important to have some evening office hours, as it's been very difficult to see the mayor, citizens have been complaining to me. In addition to a lot of daytime office hours I expect to spend a considerable amount of time, maybe a couple evenings a week, I'm not sure, there are some evening meetings, but at least one evening a week in evening office hours. Some of these evening office hours would be in neighborhood elementary schools or neighborhood community centers so it would be easier to see the mayor.

JB: What projects or programs do you plan to start?

Morris: I've already said that if elected mayor I would ask council to place on the ballot, probably following a study by a citizen committee and drafting of a program, a one half mill social service program so that we can pick up some of the human service agencies that used to be federally funded who have lost their grants. I think that citizens are willing to pick up that size of a program on their property taxes and we would probably be working on studying this over the course of the year and put it on the ballot next year, if I'm elected. I think that we need a bigger street repair program, I'm not exactly sure when this should go on the ballot. I'm backing the park rehabilitation and development millage that is on the ballot this spring, and of course I still back the energy programs of the city. In general I think that people want a good level of services here rather than tax cuts. So, I think that I try to find out what service levels people want and what they are willing to pay for and I will try to give them that service level.

JB: What about the marijuana law?

Morris: I'm against the repeal of the five dollar marijuana law. I've been against that since 1974, I think that people were so tired of the marijuana debate in the early seventies that they decided to take that out of the hands of the politicians and put it in the charter so that it was not a political issue anymore. I heard very little about marijuana after that was put in the charter, it essentially died as an issue. It's been revived this year because the mayor was fool enough to make it a political issue again and I don't think that social concerns are very good political issues.

JB: Other comments?

Morris: I think even some republicans and a lot of independents are agreeing that Lou Belcher has forgotten what his position is, he's acting like a king. He's acting like he has the right to make city policy all by himself, his nick name now is King Louie. I think it's getting to the point where it's actually dangerous for our city. He's making commitments which others in his party, which other city officials, sometimes feel they have to back up. I think that when a mayor starts throwing his weight around and bousing and making individual commitments that other people have to keep I think it's time to replace that mayor.

JB: Thank you very much.

WE HOPE YOU DID

Vote Monday, April 4

Scott Morgan
The Mike Kanton Band

Feb 15, 1983

Not ever having reviewed a show before some of you might not like what I have to say; pro or con. Any way here we go!

"Ann Arbor residents admitted Free" All-fucking-right! It was about one of three times I've gotten in the chance without having to pay, except for some State and Truth gigs I played a while back. Hineken beers were \$1.00 apiece not bad for the Chance.

The atmosphere was a little different. I only recognized a few friends, most people were jocks and students, skinny women, and motorcyclist types.

The Mike Kanton Band started things off. They were tight, energetic, and precise. Playing R+B oriented music, some originals, some covers, all about not getting laid, or getting laid. (Bruther!) Musically they were pretty good, there was a good punchy mix. They were tacky between songs, with comments like, "Is there's alot of foxy women in the audience tonight?" Both of ya! It was nothing that I hadn't heard already, which was frustrating.

Scott Morgan and the Band came out after a brief equipment change and started ramblin' through their set with some enthusiasm. His brother John Morgan (Drums) and Ron Cooke (Bass); both ex-members of the Johnny Thunders-Wayne Kramer Gang War of a few years ago which has a song on JT's new RORR Cassette; were in the band as was Fritz Papan, Ann Arbor's favorite sax player. There was keyboards too, that for once I was able to hear.

Their music was pretty much R+Bish too, some originals, a few covers. They did Pirate, which I guess Scotty wrote for the Cult Heroes, a different sound altogether from what I was used to. It felt good to hear Scotty singing again. I had a slight inkling of the old Sonic's days. Nothing like Sonic's of course. Cathy (sorry I forgot your last name) came on and sang several songs, she had a good voice. I saw her band and went to her birthday party later in March.

Their mix was not as sharp as Kanton's of course they had alot more going thru the board. All in all, most people seemed to enjoy it. I liked some stuff, tho I wouldn't go to see them again. It was probably a "beer money" gig anyway.

P. Aaron Jones

Nick Neutron, The Cult Heroes, The Mortals

March 14, 1983, Second Chance

This is a concert review, but I'll get to that after I tell you about The Mortals. If you haven't heard of them. They are pretty new (though I was playing with them in 1981). After a few member changes and some revising of songs they're just now starting to gig. This was their first 'Chance Show' so let's write about them.

Tim plays the guitar, Mike plays the bass, and Sam plays the drums. They've been toying with the idea of adding another instrument to their sound. It is hard to find the right kind of musician to fill the space.

The Mortals are basically a musical group. They pull roots from rock'n'roll, R&Bish, disco, and Psychedelia. (Not to mention their own splendid musicianship.) Tim and Sam trade vocal spots, and Mike kicks it out on bass. I like them a lot. They remind me of Public Image. Sean said they reminded him of Richard Hell and the Voidoids. The Mortals rock out on songs like "Dartboard" and "Group Sex 'V' Strangers" and swing a bit more on "Mouse" or "Latin America".

I got to the Chance early to help The Mortals out, doing semi-roadie work. Because if you've ever played at the Chance, sometimes there's a lot to think about. So I helped them out wherever I could; tuning guitars mostly, and helping Tim drink beer.

Like most opening bands anywhere these days, The Mortals didn't get a soundcheck. Remembering my own days as a Second Chance rock star, soundchecks are important, especially with a massive PA. They took it pretty well, and strangely enough didn't seem too nervous (I'm always a zombie before I go on). Tim and I drank beer. Mike almost got thrown out of the club because he brought his own bottle of wine. You're not allowed to bring in containers of any kind or with anything in them unless they were purchased there. No problem; the night manager let Mike off for being a good boy about it.

The Mortals went on about 10:15 and came off with real good sound and quite snappy changes in their music. I was quite pleasantly surprised under the circumstances that they were so good. In my opinion it was their best show yet! All of them sounded truly inspired and rock they did (Sam, your drumming was cool!) Enough said, a good set.

I don't remember what time The Cult Heroes came on, but I was right there. I haven't seen them in about two or three months. Just haven't been going to the shows. But they were good. "Nice sound you guys!"

I noticed one or two songs I haven't heard before. But now I know why I like the Cult Heroes. They were fast and punchy and in control. I liked hearing some of my favorite tunes like "Pirate Music", and "Concrete", "Novacaine Brain". Totally cool. A nice solid wall of sound.

I didn't stick around for Nick Neutron. So I got the lowdown from Sean. It was a cover band, doing predominantly late 60's music. Big Marshall stacks. They were just having fun. I saw just what I came to see: The Mortals and The Cult Heroes. I probably sound biased as hell.

P. Aaron Jones

Dharma Buns
The Mortals
InfraRed
March 18, Halfway Inn

I got there early, just in time to hear The Mortals soundcheck. When they finished Sam and I went out to the corner for a couple quarts of beer and some chatting got back and noticed that there was an immense guest list and sort of added everyone he could think of (at least it seemed as if everyone was on it). Noticed that Jamie seemed to be running the show the musical part anyway, I guess it was a benefit but I never found out for whom.

First band on was InfraRed, the singer was Cathy, who had sung with Scott's band, and the guitarist was another girl that I recognized from that night. The rest of the band seemed to be your regular journeyman session types. Songs covered included couple of Pretenders, the Clash "Should I Stay Or Should I Go?"; basically what seemed to be a sort of Pioneer High version of Punk/New Wave. Musicians were all technically real good but didn't seem to have any substance or anything to say. They'd probably go over very well at the Chance even on a weekend.

Next up was The Mortals. Majority of the crowd looked liked they were there to see this band; the 12 to 15 at my table anyway. A good, good band; Sam sings most of the songs, Tim the rest and the way Tim moves around jerking and contorting his body and still managing to play guitar is quite arresting. His tight leather pants catch the eye too. My favorite song of theirs is "Group Sex With Strangers" but they are all good. Oh yes I should mention that Sam drummed on the Special Guests portion of the Just For Fun tape.

Jamie's new band The Dharma Buns (a very Jamie name) played last. Joe was the singer, I didn't notice who the others were, and they were very good, for one song then it seemed as if the effort to be a cohesive unit for even that length of time was too much for them and they rapidly disintegrated. Jamies guitar fucked up, different people started giving different advice about what to do and poof what started wonderfully didn't end that way. Which was a shame because they really did seem to have something to say, you could just see them straining to get it out but just not succeeding; the opposite of the first band who played together beautifully, started and stopped on time and all that but didn't seem to have any reason for being up there. I hope Jamie keeps at it I think it will be worth it when it gets out. A fun night.

Sean Clayton Carroll



1983 Aaron

Tim Sam Mike The Mortals

mq2



I don't know much about fashion really, and anyway my real reason for doing this article (and the whole mag for that matter) is that some friends of mine were in it, so I'm not going to review the clothes. As you can see Sue Andrews over there was one of the models, she was in the show last fall at the Michigan Theatre too; Rebecca Alexander (this month's cover) designed an evening dress for it; and Rick Lieder, who did the cover for IWM#3 and the back of #2, took photos some of which were used in the A2 News ads for the show (he's also a member of the Stilyagi Air Corps the A2 Science Fiction Club as am I).

The show was arranged chronologically i.e. the first 'act' was models dressed in morning clothes-bathrobes, pajamas, etc, then came jogging clothes, then work, school, play, evening clothes. The majority of the clothes came from local stores such as Hudsons, Lord and Taylor, Hit or Miss, etc. basically your upper middle executive type. Power Center looked quite full with a real audience unlike last fall's show in which Mayor Belcher pranced around like a drunk penguin, so pleased to be accepted among A2's elite; mostly the State Street Ass. Obviously designed to elicit more customers for those mainstream stores there was still room for some of the second hand stores and more experimental hair dressers

Music was supplied by the Afro-musicology Koindu Ensemble, who also played at the fall show, not really to my tasted, they were so much in the background one wonders why they didn't just have records playing. As far as I'm concerned the best fashion show of any kind I've been to was the Fantasy Fashions one at the Chance when the Monsters played, it seemed to actually convey a sense of being part of a living culture rather than just a big business, but then I suppose that's the culture of this show.

Leav Ya000000

photo by Rick Lieder

FIRST STRIKE PRODUCTIONS presents a benefit for the
Public Interest Research Group in Michigan

APRIL

23

9pm

SATURDAY

ALL AGES

\$6

530 S. STATE

UNION BALLROOM

ANN ARBOR

MISFITS



NEGATIVE APPROACH



STATE



**ground
zero**



1983

The Psychedelic Furs
March 27
Michigan Theatre

The Psychedelic Pura were frustrating start-to finish. Waiting weeks on end for tickets to go on sale, I took the day off work (and a \$60 dive.) I was one of about the first 10 people in line at my local C.T.C. outlet. I was sure I would get good seats.

Not so. There was a fuckup. C.T.C. outlets in Detroit ^{PC934} selling tickets Tuesday night, (as announced on WABX) rather than the scheduled wednesday March 2nd. I got Row AA. A real Pisser. The first 26 rows went mostly to Detroit.

The night of the show, the outside of the Michigan Theatre looked like, (to quote a friend) "a tidal wave of New Wavers": I couldn't believe it! Make Waves must've had a gala shopping day or something. Among the most atrocious were pink knickers with blue polka dots, greased down perms in an attempt to make a waterfall. Three-fourths of the entertainment was staring at people.

"Our Daughter's Wedding" started things off about 8:30pm or so. I wasn't real impressed. (I'm jaded.) Rythm Machine Rock. One keyboardist would grab a drumstick every once in a while and hit a cymbal though. (funny!) There were no drums or bass. (Bummer!) The rythm was okay though. It wasn't anything I haven't already heard, or would buy for that matter. They did Stevie Wonder's hit "Alright, upright!" It was kind of cool.

The Furs came on about 9:20pm amidst bubbling clouds of dry ice and orchestral jams. They knocked off their hits and left. Richard Butler was charismatic. The Band was sloppy though. The drummer would start a song with a good beat, but then it would slow down. They weren't sharp at all. They had a little punch, but it didn't pay for the ticket; excuses or no excuses, they didn't even try to rock.

The Puss played barely an hour, including encores; they played: 'India', 'Love My Way', 'Forever Now', 'Sister Europe', a few others. Whoooohoo!

On tuesday March 29 I went to St. Andrews Hall in Detroit to see Lene Lovich. I was hoping this show would be good. It was excellent every step of the way.

St. Andrews Hall is a beautiful place. A bar upstairs and one in the basement. A beautiful lounge area carpeting & comfy furniture. A wonderful dance floor. Drinks were too expensive though, and you have to check your coat (.50ea)

Lene Lovich
March 29
St. Andrews Hall Detroit

from a name when 400 people want their coats all at once.

8 1/2 from Chicago started the show at about 10:30pm. They were a tight, synthetic kind of sound. Detroit wasn't too sure what to think. I thought they were cool. I told them to come and play in A2. An excellent dance band.

Lene Lovich came on at 12:00 midnight which just so happened also to be her birthday. She was wonderful. So was the band. She started out with 'Sister Video' from 'No Man's Land'. She did 'Maria', 'Lucky Number', 'Say When', 'Too Tender', and some songs from 'Flex'. It was a wonderful show. She was nice to the audience as a whole and as individuals. Pam put it perfectly when she said "It seemed like you could just walk up to her and say 'Hey let's grab some coffee at Johannes'."

Her vocal abilities went beyond her records! Never once was she off key. Lene and her band were so tight and had so much punch! I left the show feeling very good as did everybody else. There was no pushing or shoving, everybody had a good time. If Lene Lovich comes around again sometime go and see her perform. It was definately worth it.

P. Aaron Jones

BURGERS TO GO:

White Castle Uses Express Mail to reach far-flung fans



U.S. Marines, part of a multinational peace-keeping force in Lebanon, get a taste of home from the iconic Little Hamburger stand at the United States Marine Corps Recruit Depot in Parris, Georgia. The stand, which serves as a morale booster for the recruits, is a popular spot for the Marines to get a quick meal. The stand is located in the center of the base, and it is a popular spot for the Marines to get a quick meal. The stand is located in the center of the base, and it is a popular spot for the Marines to get a quick meal.



Keywords: *Self-esteem, self-esteem threat, self-esteem threat sensitivity, self-esteem threat sensitivity scale, self-esteem threat sensitivity scale-2*

After the 1960 election, many of the 10,000 Americans who had been coming north to Alabama and other southern states were by Eugene McCarthy, to whom McCarthy had lost the New Hampshire primary. McCarthy had been a leading figure in the anti-war movement, and he had been a leading figure in the anti-war movement. McCarthy had been a leading figure in the anti-war movement, and he had been a leading figure in the anti-war movement.

The White House chose to hold its White House Christmas tree-lighting ceremony in a somewhat odd way on this night. It is generally agreed the same ceremony averages more than 81 million a year in each of the country's 475 homes. So it is a major event from New York to Mississippi.

